On location in Tinsel Town, page 4

OSCEOLA

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Henry Eichel
Charlotte Observer Bureau
Room 704
Columbia, S.C. 29201

Wanda Parnell:

prison poet with a free spirit

THE Political economy
BY ED MEADOWS

Pricing the margin

What, do you suppose, determines the prices we pay for the goods and services we buy? The question is a complex one, and it is not to be confused with the separate question of what determines the cost, to individuals and to society, of those goods and services we purchase. This is simply because price does not always reflect cost, as, for instance, the price of a new car fails to take account of the cost of the pollution dumped by an automaker into the waters of the Great Lakes. Nor does the car's selling price reflect the future cost of the air pollution it causes. Because we don't charge car manufacturers for the pollution they dump into lakes and because no motorist is charged with the expenses of the pollution his car creates, these costs to society are excluded from the price equation. They are called externalities. (We might be taxed to pay for them.)

Well, so that we may first begin to understand how price ought to be determined, we'd best examine the economist's prescription. By the tenets of Neoclassical microeconomic theory, the profit-maximizing, or what is the same thing, cost-minimizing (profit = revenue - cost) price is set equal to marginal cost. Now this requires some explanation. First, we take as our example a single firm operating under conditions of perfect competition, whereby it must pay the "going" rate for its inputs of raw materials, labor, etc. and whereby it can sell all the output it can produce at the prevailing market price. The firm is too small to affect either the prices of its input or the price of its output.

Let us suppose the firm in question produces paper clips. It buys copper wire and feeds it into a machine to be bent and cut into paper clips at the rate of 1,000 paper clips an hour. Then the paper clips are packaged in small preprinted boxes and stacked for delivery. So the firm's inputs are the copper wire, the labor to operate the machine and to package the paper clips, the cost of the printed boxes, and the cost of electricity. This firm's fixed costs are the land and building in which it is located and the paper clip making machine. Then obviously its variable costs are the cost of labor, copper wire, boxes and electricity. (The same as its productive inputs.)

According to economic theory, the price of a single box of paper clips should be equal to the additional cost of producing one last box. The explanation is easy. For as long as the cost of producing a box of paper clips is less than the price of that box, the firm is making a profit and should continue producing. It should thus produce up to and exactly at the point where the marginal cost of producing a last box of paper clips just equals the price of the box. Hence the firm will make no profit on that last box produced, for its revenue will only cover its expenses. But every box of paper clips produced before that one will be profitable and none will cause a loss of profit.

Suppose the "going" price for a box of paper clips is 30 cents. Then our firm should set the quantity of its output where the additional cost to produce another box of paper clips, that is, the cost of the extra labor, copper wire, electricity and paper boxes, equals 30 cents. This is the profit-maximizing output which, given the aforementioned assumptions, can be proved by the calculus.

Implicit in the theory is the pervasive economic notion of diminishing returns. Take our paper clip firm. Suppose the paper clip machine can produce at most 1,000 paper clips per hour. Then obviously, the firm cannot expand production indefinitely without spending more and more money. If it goes beyond 1,000 per hour, it must buy an additional machine, and hire an additional worker or two. So given that the firm's capacity is in the normal industry range, its output at which price equals marginal cost is also the output at the point which diminishing returns set in. After production costs of the additional box just equals price, production of further boxes will entail more costs and will thus cost more to produce than they will bring in when sold. Price will be less than marginal cost. Productivity falls.

The theory is rather simple and even elegant in its logic. But how relevant is it? It's safe to say that few businessmen consciously price at marginal cost. Most have never heard of the concept. Many businessmen may unwittingly price at marginal cost, but even granting this possibility, there are problems. For one thing, the axiom is an ideal, one predicated on perfect competition, which we all know doesn't exist. There are large monopoly elements in our economy and the monopolist cannot price at marginal cost. (He can't because "natural" monopoly is defined by the presence of increasing rather that diminishing returns, or what is the same thing, decreasing rather than increasing costs. Thus if the monopolist prices at marginal cost, he will not cover his average production costs; his marginal costs are always less than his average costs.)

Aside from monopoly, there are government taxes and subsidies and regulations to distort buyer's choices away from marginal cost pricing. For instance, a government subsidy to a bus line will cause the price of a bus fare to be lower than its true marginal cost and in this case marginal cost will not reflect the cost to society of providing the incremental bus ride. Taxes work in the opposite direction, making the marginal cost higher than it should be, for example, in the case of extra-heavy taxes on public utilities.

There are other problems, such as inelasticities of supply (a farmer is hard put to immediately expand his crop to meet new demand; he must wait until next year) and inelasticities of demand (if the price of food rises above marginal cost, we still have to buy it in order to eat). And of course, the externalities mentioned earlier.

In the presence of such market imperfections, there arises the problem of the "second best," which, in essence, says that given the other distortions, marginal cost pricing might only serve to exacerbate them.

So the matter of price is not a simple one, and the factors that determine it are manifold. But the equation of price with marginal cost is a good place to begin, for this price then measures the cost to society, albeit not the full cost (remember the externalities) of producing an additional amount of one good or service as opposed to another. And the fundamental purpose of the economic system is to rationally allocate scarce resources. Price, at its ideal, is supposed to embody society's valuation of each product. It is supposed to tell us, in the most concrete terms, how important each good or service is to society, relative to all the other goods and services we could buy with our money.

Happy Birthday to us -- and you

Our Bicentennial it ain't, but this issue of Osceola is a landmark of sorts, at least for the staff members, readers and others who have remained interested enough to follow Osceola from our modest beginnings through our modest present.

Volume V, Number 1 marks the start of our fourth year of weekly publication -- a birthday celebration some of us figure is at least as remarkable in its own way as that of George Washington's prosperous country. Long ago, Volume I of Osceola was seven editions, printed in 1972, as an experiment in what might happen to an "alternative" journal in South Carolina. What we found confirmed our suspicions that a free, independent newspaper would likely be well-received -- if it was properly financed and properly presented to the community at large.

Our first weekly edition was dated July 6, 1973, and needless to say, we've learned a lot since then, a few items which we would like to discuss (briefly) here.

Our first lesson was, you might have guessed, in financing. We've learned that investigative journalism -- the kind of writing, reporting and follow-up that can make a difference -- is an extremely expensive process. That fact alone explains at least part of the reason that daily newspapers in South Carolina choose not to practice that type of reporting. Company presidents, business managers and managing editors with an eye on the bottom line are ever-quick to spot "excess baggage" on their staffs when they see it -- and reporters with an abiding interest in month-long investigations that may or may not produce award-winning results are simply never hired -- or experience very short tenures at the game before returning to chasing fire trucks and reporting drug busts. Frequently, they decide their talents may be better suited for fields of endeavor other than journalism.

Because it is so time-consuming to do researched investigations, Osceola wages and correlative benefits are still very low, entirely inferior to those offered by even the chintziest dailies around. And partially because of those financial facts of life, the attrition rate among staff members has been high, a source of great disappointment to us and our readers.

There are other lessons as well. We've learned along the way that everyone has an opinion about what Osceola is and should be. Some want dirt and indictments. Others want an arts newspapers, focusing on that largely ignored aspect of South Carolina life. Some want more sports. Some want more underground material, others less cusswords. Few seem to advocate more legal ads.

We've learned, after three years, that nothing (except copy deadlines and unpaid bills) arrives as quickly as we would like it to. Neither financial nor journalistic success will come as easy as we hoped and probably believed that it would. And we've learned that if lawyers, judges and courtrooms are involved, forget it. Call back next year.

But our frustrations have obviously been offset sufficiently by rewards and the learning that go with the process of starting something new. Any newspaper that is run by the inmates, the writers, is probably going to pay for that strange equation with financial difficulties -- no matter how much money is coming in. The death rate of other "alternative" papers proves that. Yet for those who have worked for the racist, sexist, scared and otherwise incompetent editors that frequently rule in South Carolina newsrooms, the thrill of controlling your own news space, of writing and editing to **your** satisfaction, cannot be matched by anything in commercial journalism.

We've found through our readership surveys that Osceola has cultivated a solid base on intelligent and committed readers, who remain loyal to the newspaper and the idea of Osceola through times and editions that may have severely tested that loyalty. They are readers that sincerely care about the state, about their government and institutions, about the issues that Osceola is able to research and discuss.

And the continued support of readers and advertisers is a necessity if Osceola is to grow, eventually to thrive, and one day to publish the complete newspaper we all want it to be. Frequently, folks ask us what they can do to help, and the answer is to recruit new readers and subscribers for the paper. It's a slow process, but it's also the best way for us to grow, through the efforts of those who have read Osceola and feel compelled to refer it to others.

And one of these days we are going to get to the point where Osceola is what all of us -- staff and readers -- want it to be.

Jim Walser

LETTERS

Amtrak facts

June 26, 1976

To the editors:

It's good to see you recognize that we have an interstate passenger railroad system (Osceola, June 18). Other Columbia papers ignore the service, or render an every-now-and-then anti-Amtrak editorial.

Scott Graber's story was written from a very good angle, and he did state that his ride aboard the Meteor was a positive experience; still, the whole thing left me feeling you should have said more. Like, for instance, the only mention made of the Capital City service was a photo (cover) of Southern Railway's idle station. What about the Columbia Amtrak facility and the daily goings on there? Your rail feature issue no doubt left many -- if they didn't know -- the impression that Columbia-Camden no longer has passenger service.

Not so. Business is doing well and getting better! Recently released Amtrak ridership figures show that all the trains serving S.C. registered substantial gains in April, 1976 versus April of 1975. First class (sleeper) riders were up 40 percent and coach class up over 25 percent. Each of the trains through the Palmetto State carried over 25,000 passengers in April. That's positive progress!

Osceola has the best political and sports coverage in central South Carolina. You are the only reporter of what's happening in public transportation. Keep it up!

B.E. Ransom
2101 Burns Lane
Camden, S.C.

Nuclear facts

To the editors:

Our Government, Industry, Utilities, Nuclear Power Touters and Advocates, and most of the news media have misinformed the people about nuclear fission power plants and about the availability and price of uranium fuel. They have said that building and operating more nuclear plants will make our country self-sufficient in cheap, clean, safe energy with more jobs available.

WHEREAS THE FACTS ARE:

1. Unreliable nuclear fission power plants produce deadly longlasting radioactive wastes. They are costly, highly subsidized, wasteful and dangerous. RADIOACTIVITY IS THE ULTIMATE POLLUTION.

2. The United States will become more

Continued on page five

cheap shots

Gobbler of the month

"I don't believe the South will buy Jimmy Carter. He's nothing more than a Southern talking George McGovern... Jimmy Carter wants to extend amnesty to the yellow bellies who were afraid to fight in Vietnam... My wife is a born-again Christian, too, but I don't want her to be my president, either."

--Governor Edwards in a June 28 story in the Record

Runt slips up

Politics works in wondrous ways. A lot of us had been wondering since last June's hearings on the Equal Rights Amendment at the State House just who had footed the bill for the anti-ERA forces. Specifically, we were curious as to who paid for Phyllis Schlafly, the STOP ERA leader from Michigan, to come down here to lead efforts against the amendment in South Carolina. Schlafly was the chief speaker -- certainly the most renowned, and the most articulate -- for the anti-ERA people at the legislative hearings. Her comments were quoted widely in the press, and surely had a lot to do with the ERA being turned down again last year.

It turns out, according to our sources, that Schlafly's plane fare and accommodations were provided by Oliver E. "Runt" Willis, a Columbia insurance executive and perennial (losing) candidate for Richland County Council and other local offices. Willis actually let the cat out of the bag himself. Our source said that Willis, who was defeated in the Democratic primary race for county council June 8, approached a pair of local political operatives after the embarrassing loss and accused them of engineering the defeat. Willis reportedly blasted the politicos for using his sponsorship of Schlafly to turn potential supporters against him.

Which was news to the political leaders, who like us had been wondering who had bankrolled the Schlafly visit. When we asked

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OSCEOLA

"Freedom of the press is guaranteed only to those who own one."
--press critic A.J. Liebling

Volume 5, Number 1

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trb from Washington

The Bicentennial minute

Every now and then we ought to take a little time off, go into a quiet place, and try to figure out what America is all about. Not too often, maybe; it shouldn't be a burden to us and it's habit-forming; but we might better understand the course ahead, perhaps, by occasionally glancing back.

One place to start is the creaking sign of Lemuel Cox's tavern 200 years ago:

4 pence a night for bed
6 pence with pot luck
2 pence for housekeeping
No more than 5 to sleep in one bed
No boots to be worn in bed
No razor grinders or tinkers to be taken in
No dogs allowed in the kitchen
Organ grinders to sleep in the wash house

That was how you traveled in those days. And just about that time a group of men were deadly serious and in grave danger were meeting in Carpenters Hall, Philadelphia, to hear what kind of statement Tom Jefferson had worked out in his upstairs lodgings at the brickmaker's to go with the resolution of independence offered by Richard Henry Lee. They would vote on it this week.

"Do you recollect," Dr. Benjamin Rush wrote John Adams long after, "the pensive and awful silence which pervaded the house when we were called up, one by one, to the table of the president of the Congress to subscribe to what was believed by many at that time to be their own death warrants?"

Yes, and General Howe about that time was joined by 127 tall-masted ships loaded with troops off New York, till the harbor, people said, looked like a forest. On the day Congress voted in Philadelphia Gen. Howe landed 9300 men on Staten Island unopposed.

In this bicentennial business of refreshing our spirit at the spring of our origin some of the words of Walter Lippmann, as usual, put it better than anything else: "Our civilization can be maintained and restored only by remembering and rediscovering the truths, and by re-establishing the virtuous habits on which it was founded. There is no use looking into the blank future for some new and fancy revelation of what man needs in order to live. The revelation has been made..."

The revelation, of course, is mixed with legend. George Washington didn't cut the cherry tree. Patrick Henry may or may not have said, "Give me liberty or give me death." Ethan Allen didn't capture Fort Ticonderoga in the "name of great Jehovah and the Continental Congress" (what he said sounded more like, "Come out of there you damned rat!") The Liberty Bell pealing out for freedom from the Philadelphia Statehouse has no foundation in fact. We don't even celebrate the right day; the Declaration of Independence was adopted July 2, and John Adams exultantly wrote Abigail "The second day of July, 1776, will be the most memorable epoch in the history of America. I am apt to believe that it will be celebrated by succeeding generations as the great anniversary festival."

Adams was wrong, of course, on the date we picked to celebrate. Who cares? What Adams gave was himself like the men around him. They had something they would give their lives for. Adams was small and fussy, but when a mob in Boston had plagued a sentry and the affair turned bloody, and when second cousin Sam Adams (a revolutionary agitator if there ever was one, and just the type the FBI would hound today) exultantly proclaimed "The Boston Massacre," John Adams knew better. Somebody had to defend British Captain Preston and his seven soldiers, and he took on the task knowing full well that it would probably ruin his career. His Puritan conscience told him to, and he did it and got them off.

Those men could write, too. Tom Paine's "Common Sense" was meant for plain men in desperate danger and desperately in earnest and its peroration still makes the spine tingle. Oh ye that love mankind!" it begins. It says that "Freedom hath been hunted round the globe. Asia and Africa have long expelled her. Europe regards her like a stranger, and England hath given her warning to depart. O receive the fugitive and prepare in time an asylum for mankind." Consider that, America.

The Declaration, too: "Our lives and fortunes and our sacred honor." What a phrase; it rings.

We don't have to listen to the platitudes of the Bicentennial orators (although they are doing the best they can). Circumstances and men and deeds tell the story. George Washington seems like a stuffed shirt to many. But once at Monmouth, N.J., on a brutally hot day, the American troops began to waver and fall back. Down the road through the cloud of dust and bullets came that big white brute of a horse they knew so well with the best rider of the Colonies on it, and young Marquis de Lafayette wrote afterward that he "rode all along the lines amid the shouts of the soldiers; cheering them by his voice and example and restoring to our standard the fortunes of the fight. I thought then, as now, that never had I beheld so superb a man."

...every now and then we ought to take a little time off and try to figure out what America is all about...

Most great movements of the world are complicated; there is a mixture of motives. It was so in the Revolution. There is refreshment in the great phrases: "We hold these truths to be self evident, that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty and the pursuit of happiness."

There was also simple common sense. Historian Samuel Eliot Morrison quoted an account from 1842 of the memories of a 91-year old veteran of the fight at Concord. Had he taken up arms against "intolerable oppressions"?

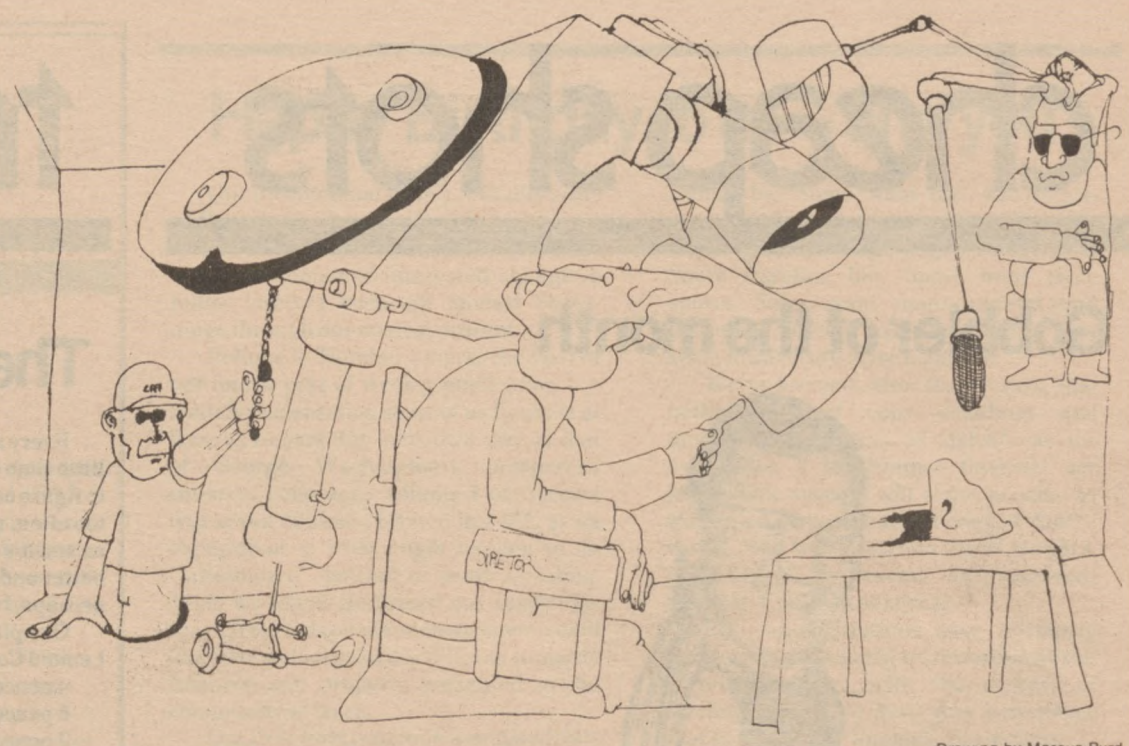
"Oppressions?" replied the old man. "I didn't feel them."

Nor had he used stamps, the account goes on, nor paid a tea tax. He had not read the learned theoreticians and cared nothing for philosophers. "Well, then," he was asked, "what was the matter? And what did you mean in going to fight?"

"Young man, what we meant in going for those Redcoats was this: **We always had governed ourselves and we always meant to. They didn't mean we should.**"

He summed up many a grievance that stirs men today.

The cynical cinephile in Hollywood



Drawing by Marcus Byrd

by Venson Steadman

"Hollywood's like Egypt," said David, "Full of crumbling pyramids. It'll never come back."

So David O. Selznick said to Ben Hecht in Hecht's "Child of the Century" back in 1954, and it's a point of view that has been repeated endlessly ever since. The artistic death of Hollywood was proclaimed by many soon after the decline of D.W. Griffith (around 1930), but it's by now a commonplace that Hollywood as a cultural institution, as a center for making movies has also just about given up the ghost. Still for those of us who go to the movies all the time, the place, the institutions have become a convenient whipping boy for the depressing rottenness of most American movies -- so where else for the cynical cinephile to spend a few days of summer vacation than in the film capital itself, viewing the corpse?

****

I arrived in Hollywood aboard one of L.A.'s innumerable eight lane freeways, and there's no question that at first blush it's a rather disillusioning prospect. Downtown Tinsel Town is essentially a more congested version of Rosewood Drive in Columbia; the stars planted in the pavements along Hollywood Boulevard are adjacent to tin fronts more appropriate to Sinclair Lewis' Main Street. There are porno houses, massage parlors, head shops, a Hollywood McDonalds and Arby's, the Hollywood Car Wash, a few swankier movie theaters, a huge discount department store, and occasional newer, high rent office complexes or condominiums. At the center of things, at the corner of Hollywood and Vine, cluster a few older Thirtyish hotels, but they're wedged into the general architectural confusion. You can find the famous Brown Derby Restaurant -- indeed there's a big sign on the roof proclaiming to tourists that it is the original -- but it too tends to get lost in the clutter.

It's all very ironic, really, that Hollywood, which was once the psychological and commercial focus of America's fantasy life, should become a kind of synthesis of what's dreariest about America today: that is, urban decadence blended with small town commercial hype in a seedy suburb of that unwieldy megalopolis (or "metroplex" as they call it in Dallas-Fort Worth) known as Los Angeles. Nathaniel West's "locusts" would nowadays need no midwest to descend from because middle America is right here. They've had their day and taken over.

It's also rather shocking, for if there is any one place other than New York that has been most depicted and glamorized by the movies it's Hollywood itself. One's mental image of long Cadillacs cruising down broad boulevards is replaced by a claustrophobic sense of a town jammed into a small area with no order whatsoever. Even the famous landmarks, like the Hollywood Bowl, look to be decayed and falling apart. Selznick's rather florid simile of crumbling pyramids may not be quite accurate, still the place does give the impression of the artifacts of a long dead society, rapidly being worn away by time.

But I had come not to see Hollywood itself so much as the studios, so first out to Culver City for MGM and Twentieth Century Fox. The most notable thing about Fox is that it is hardly there at all. From the road, one can see a couple of slab-sided sound stages and a long set for an Eighteen Nineties street leading up to the entrance gate, but most of the old studio and backlot have been replaced by the Century City office complex next door -- a pair of triangular glass towers that look remarkably like some of the buildings that got creamed in "Earthquake." There's a sign telling tourists to go away -- there's no studio tour -- and that's about it.

A couple of miles away is the MGM complex. It's huge, occupying about a score of city blocks, and deserted and, judging from old photographs, looks virtually the same as it did during the studio's heyday back in the thirties. It also looks remarkably like just what it was -- a factory, complete with water tower and electric sign on top. During its peak period, MGM epitomized the studio system of making films (in fact Mayer and Thalberg perfected it) and turned out one feature film every week. The place has that neatly laid out air of an assembly line, with the rows of stages conveniently surrounded by the carpentry shops and prop warehouses needed to supply materials for the final product. There's a smallish backlot, but a peak through a hole in the fence shows that the few old sets have been left to rot, and are coming to pieces.

> "...downtown Tinsel Town is essentially a more congested version of Rosewood Drive in Columbia..."

Both of these studios are still in use, although MGM now makes only about a dozen films a year (several years ago the nearly bankrupt studio sank its corporate kitty in Las Vegas' MGM Grand Hotel, an appropriate monstrosity that I later saw). But where the real action is in Hollywood now is over at Universal in Burbank. Boosted by "Jaws," Universal was by far last year's top grossing studio, and it also turns out a large proportion of commercial television, so in the hopes of seeing some actual moviemaking, I took this, the only available studio tour. It should be said straight off that while the much vaunted tour is certainly an experience, it's not necessarily the sort of experience for anyone over twelve years of age to spend time and money on. You board the "glamor tram," and are immediately plied with the sort of hype and phoniness most characteristic of Hollywood's garbage studio. The lot is filled with billboards for such recent Universal winners as "Rooster Cogburn," "Midway," and "Gable and Lombard," (in each case the tourguide had just seen the picture, and it was great), and things to see included Lucille Ball's dressing room (pictures of Desi conspicuously absent), foam rocks used to clobber the Six Million Dollar Man, a "control field" where a miniature for the Hindenburg was burned up, locations for other disaster pics such as "Airport '75" and the upcoming "Two Minute Warning," house fronts used for such TV series as "Leave It To Beaver" and "Rich Man, Poor Man," and the entire set for "McHale's Navy." Of course, there were some genuine points of interest for the true movie fan -- the show boat used in James Whale's 1936 musical, sets for the original "Frankenstein" and "Dracula," the house from "Psycho" -- but most of the three hours were occupied with lame thrills orchestrated especially for the tour: i.e., Bruce the plastic shark leaping up out of the pool at the sightseers or a runaway locomotive designed to charge toward the tram at 5 m.p.h. and stop at the last minute. Indeed, Universal seemed far more like an amusement park than a movie studio -- a kind of wax museum with all the accoutrements of moviemaking preserved in shellac, some with working parts. It's hard to believe that serious filmmaking ever goes on there, and of course it hardly ever does. Most of Universal's recent movies such as "Earthquake," "Midway" and "The Hindenburg" are conceived in terms no different than the tour: they attempt to shake up jaded audiences with gimmicky sensations or "Sensurround"; they betray an ugly low opinion of the taste and intelligence of that audience.

The Universal tour seemed to summarize my experience in Hollywood. It's a town that never represented more than a crass kind of American aristocracy, but reading the memoirs of Hecht and others, one gets a sense of the tremendous vitality and fun of the place. There's still a kind of vitality, but now it's channeled into the parasitic commercialism of downtown Hollywood or the cynical manipulation of big entertainment conglomerates like Universal's parent company, MCA. The only real reason for seeing Hollywood is that before long it may not be there at all.

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cheap shots

Willis

Continued from page three

Willis if he had sponsored the trip, he evaded the question. "It was paid for by a great many people," he told us. But when asked several times if he was one of those people, he didn't deny it. He avoided the question by snapping, "Since when is that news anyway?" and adding, "I don't like your little gossip sheet."

However, Willis is not shy about expressing his distaste for the ERA. He explained, "Most people for the ERA don't know anything about it," and he railed about "liberal organizations" like the League of Women Voters and the National Organization for Women which are pushing the ERA. And he resorted to the conservative scare tactic to beat all scare tactics: "When it comes to lesbianism and homosexual marriages," he opined, "they may be all right for some people, but I don't want it around me."

What hath Goodstein wrought?

We had to wonder what was going on when we opened our newspaper on June 19 to find State Senators Arnold Goodstein and Thomas Smith, supposedly two of your more progressive type members of the upper chamber, endorsing the desperate re-election candidacy of veteran James P. Stevens of Horry County.

For years, Stevens, who lost his runoff with Ralph Ellis decisively on June 22, has been one of the most belligerent and obstructive members of the Senate. Ranked fourth in seniority and an influential member of such committees as Judiciary, Rules, Transportation, Agricultural and Natural Resources, and Fish, Game and Forestry, Stevens had quite a temper.

Through the years he called environmentalists "goose-stepping fascists" for pointing out his conflicts of interest in opposing meaningful tidelands legislation (Stevens, an attorney, made handsome profits off the sale of tidelands property to companies involving his business associates). Later, Stevens threatened to sue numerous newspapers and eventually did sue the State-Record Company for $50 million for printing stories involving his connections with a development at Sandy Island.

Stevens was also the titular head of a Horry County "political machine" that involved himself, U.S. Congressman John Jenrette and numerous other small-time politicos. Most recently, Stevens and one of his opponents in the June 6 primary, John Reaves, got in to a little fight on the stump at Bayboro. Stevens is up for an assault and battery charge in that matter.

Goodstein

After Ellis easily led the five candidates in the June 8 voting, Stevens pulled out all the stops. He employed the advertising firm of Marvin Chernoff and Associates to handle his public relations, toned down his act considerably, and even went to far as to blast the Senate seniority system -- definitely a case of the pot calling the kettle black.

So what the hell were Goodstein and Smith doing?

"Jim's basically a pretty progressive fellow," said Goodstein by phone from his Charleston office the other day. "He's one of the most capable fellows I've ever known."

What some have suspected is that Stevens is "capable" of delivering votes -- and that by supporting him publicly while he was down, Goodstein and Smith were trying to line up support for 1976 runs at statewide office (Goodstein for attorney general and Smith for lieutenant governor).

"I've heard the rumor about my candidacy for attorney general," Goodstein said. "But the only thing I'm worried about is getting re-elected to the Senate. I really think that body is the most progressive we've got; more progressive than the House, an certainly more that the executive branch."

Stevens, meanwhile, took the loss with surprising calmness, especially for a man who spent $90,000 to get 17,000 votes for a $7,500 a year job. "There is a trend for voters to retire those who have been office a long time," Stevens observed. "And that's probably how it should be."

One of the smartest things Jim Stevens ever said, no doubt.

Smith

Stevens

Letters

Continued from page two

dependent on foreign uranium. Some utilities may import over one-third of their uranium within 10 years.

3. Uranium demand will exceed world supplies by 1984. Prices will increase and foreign producers may form a cartel to manipulate prices.

4. Uncertainties over uranium availability have increased uranium prices from about $8.00 in 1973 to $50.00 a pound.

5. Westinghouse Electric Corp. has indicated it is 60 million pounds short of uranium it had contracted to deliver to utilities by 1995. Westinghouse has asked to be "legally excused" from its contracts.

6. Uranium fuel reserves are rarely certain beyond five years. Secrecy surrounds uranium sales contracts.

7. Carolina Power and Light Company has applied for a Nuclear Fuel Adjustment Clause to increase electric rates.

8. Nuclear Power plants are capital intensive and not labor intensive. Reliance on them will lead to real power shortages, unemployment, higher electric rates, higher taxes, atomic socialism, economic disaster and catastrophe to mankind.

Sincerely yours,
William R. Moore
72 Juarez Ct.
Columbia, S.C. 29206

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Wanda Parnell

The poet who won't write 'prison stuff'

Story and Photos by Bob Thompson

The sea is inside me
Giant tidal waves,
Filling the hidden ducts
of my mind
Until I feel
my head will explode
As an undersea volcano
As an undersea volcano
spitting out violence,
And the fury I feel
for human existence
Frightens me.

The peculiar problem with poetry, I have often thought, is that the genre, moreso than other verbal or written forms of communication, depends on a knowledge of the artist. It's not a problem of the artist's manufacture, however, so much as it is a problem of the reader. Poetry is illusory, obfuscatory, vague, compared to the rat-a-tat-tat of cut-and-dried newspaper journalism or the overdramatized cliches of electronic journalism. Yet the poet should certainly not be castigated for choosing an indirect, nonconformist way to The Truth, rather than following the footworn paths of other communicative forms.

That is why it is so refreshing to be able to gauge poetic art with a knowledge of the artist. It is, unfortunately, a rare opportunity.

Wanda Parnell isn't your average poet, either. Which makes an understanding of her life and personality essential to an appreciation of her poetry. The most salient point about her, to the new acquaintance, is that she is an inmate at the Women's Correctional Center outside of Columbia. Her past has been filled with violence, alienation, and constant brushes with the law, and that environment has had an effect of turning her inward to herself, and to nature, and finally to poetry, as she has tried to find peace in a world she's had difficulty adjusting to.

* * * * *

The Women's Correctional Center, the state's major detention facility for female lawbreakers, is set a good three-quarters of a mile back from Broad River Road in the St. Andrews area northwest of Columbia. The center is part of a complex of rather new state corrections and law enforcement facilities -- Department of Corrections headquarters, half a dozen "institutions" for lawbreakers of all ages and sexes, SLED headquarters, the S.C. Criminal Justice Academy -- that cover thousands of acres off of Broad River Road. The area is pleasant looking -- shining new buildings, green, well-kept lawns, rolling farmland -- just the showcase the Department of Corrections needs to convince the public that corrections have come a long way from the early days. It is a marked contrast to the grim and malevolently filthy appearance of the Central Correctional Institution closer to downtown Columbia.

The Women's Correctional center has a similar air of progressiveness and relative pleasantness to it. Located at the end of a long, winding, newly-blacktopped road which branches off Broad River Road to a number of modern and neatly kept correctional facilities, the center is surrounded by lush pastures that remind one more of a prosperous farm than of prisons. The center itself consists of pentagon-shaped "cottages," where inmates live, set in a rough circle behind the administration building. All the structures are of brick, obviously new, clean and modern-looking. Unlike CCI, the antiquated men's prison, the Women's Center has no barbed-wire-topped fences or guard towers to give it a menacing look. Other than a guard at the end of the road closest to "civilization" who checks traffic in and out of all the facilities along the road, there is little obvious security.

But that still doesn't explain how a person with the hatred of confinement and the distaste for regulations that Wanda Parnell could adjust so well to a prison environment. Anyone would have some problems adapting to the claustrophobic restrictions, the time-card schedule, of a prison. That Wanda Parnell, a country girl who has lived here entire life without a real home or family and their attendant responsibilities, should say of her incarceration there, "I wish I had been in a place like this when I was growing up," is a tribute in part to the power of the pen (no pun intended). Poetry to her has become more than a means of passing time: it has become a way of resolving inner stresses and conflicts, and of venting the frustrations that landed Wanda in prison.

Because of her background, it would have indeed been surprising if Wanda Parnell had **not** been on the wrong side of the law sometime in her life. She was born 34 years ago, daughter of a full-blooded Tuscarora Indian woman and an Irishman, in southeastern North Carolina. Her birthplace was a little town called Maxton, a few miles southwest of Fayetteville, close to the South Carolina border. It is an area heavily populated by the Tuscaroras, who lived on a reservation there until recently.

Wanda knows little about her early years, because she was too young to remember them, she has no relatives left to fill in the gaps, and she isn't that anxious to unearth here past, anyway. Her parents certainly made an odd match. Her father, a college-educated botanist, had married an Indian woman with no education. Soon after Wanda was born, her father packed up the family (which would later include another daughter) and moved to Wilkes County in the mountains of western North Carolina. There they lived simply on a small farm, in a house he built, with none of the modern amenities we have come to take for granted. Wanda's parents were pacifists and nature lovers who somehow managed in a few short years to impart their feelings of oneness with nature to Wanda.

Her father died early, at the age of 30, when Wanda was only three, and Wanda's tumultuous life began. Her mother married twice in the next two years before her second husband, an Indian who ran a moonshine business in the North Carolina hills, shot his wife to death and committed suicide. (Wanda says two of her stepfather's brothers also killed their wives, one committing suicide.) The five-year-old Wanda and her younger sister were placed by their maternal grandmother in an orphanage in Concord, where Wanda spent the next 10 years. The orphanage left indelible impressions on the young girl's life, most of them violent and alienating, and helped to turn Wanda away from people and back to nature. The orphanage was an experience that Wanda still is pained to recall, and she laments with bitterness in her voice that things might have turned our differently for her if someone had adopted her.

After ten painful and lonely years in the orphanage, Wanda found an escape route that many teenagers turn to when they are trying to escape a bad environment: she got married. At 15, half way through the eleventh grade, Wanda married a man whom she'll only identify today as "James." Asked for his full name, she pleads, "Do I really have to?" It was a case of out of the frying pan and into the fire for Wanda, if you'll pardon the cliche.

She was married to James for 14 years, but today she hesitates to offer much information about her marriage beyond the fact that she and her husband had bitter disagreements and were separated during most of those 14 years. Laughing about her first marriage the way she tries to laugh off other incidents in her past that obviously trouble her, Wanda recalls, "He took off a couple of times, and when he didn't, I did. He went up in the hills of West Virginia and stayed a while...." Finally, James had to divorce her five years ago at the age of 29; she claims she wanted to divorce him but couldn't afford the legal fees.

The cards seemed to be falling more beneficently for Wanda after her divorce. She came to Columbia and worked at several jobs, the last as a waitress at a cocktail lounge on Sumter Street. There she met her second and present husband, John, a man of Turkish extraction from Sumter. She describes their meeting in the storybook fashion: "He walked in, and he looked at me, and I looked at him, and we've been together ever since."

An abrupt change takes place in Wanda when she begins talking about her life with John. It is clearly one of her happiest experiences. A restless, energetic woman, she becomes even more animated when talking about John. Her dark eyes roam about the room; her perpetual smile breaks into a grin; she strokes her long black hair, which is tied in long pig-tails in the style of television Indians.

Wanda and John lived together for three years before they married in July of 1974; the first six weeks, they lived in Sumter near Shaw Air Force Base, where there is a colony of about 2,500 Turks (descendants, Wanda explains, of men General Sumter shipped in to fight in the Civil War). The couple moved to West Columbia, where John was able to get odd jobs doing carpentry and laying carpets.

To Wanda, it was an ideally tempestuous existence. John and she argued and fought often, but it was friendly bickering and a welcome change from the cold diffidence Wanda had known all her life. She and John had differences of opinion on many things, especially on sexual roles. "He is very domineering," Wanda says, repeating, "very domineering." She is a supporter of feminism and women's rights, yet Wanda says of her husband's treatment of her, "I like it." Like a child who secretly longs for the loving discipline of a parent, Wanda seems to regard John's domineering role as proof that he cares for her. The first thing he did after they met was to make Wanda quit her job as a cocktail waitress, because he felt it wasn't a proper job for a decent woman. "He began by cutting my clothes up," she reminisces. "He didn't like my clothes. He got out a pair of his old pants and a shirt and gave them to me to wear." Laughing, she says, "You don't have to write that."

"If you ever read anything about Turkish men, you'll understand how my circumstances are. But I love him, you know? He's a beautiful person. I've been doing a little writing all my life, but I never wrote anything good that I really liked until I met him. And he inspires me. I can just look at him, and beautiful things come to my mind. It's a weird relationship."

It is indeed an unusual relationship: a free-spirited, feminist Indian woman and a tradition-bound male-chauvinistic Turkish man. And Wanda, asked if it is a quiet marriage, responds with a loud "ooohhh!" -- her way of saying, "hell, no." "We come to blows with each other sometimes. When we get angry we get it out of ourselves, and if it comes to blows, that's okay, too. I'll give you an example of my marriage. My mother-in-law, every time she would call me, she'd say, 'Did you see Bubba today?' That's what everybody calls him. I'd say, yes ma'am. 'Did you all argue and fight today?' I'd say, yes ma'am. She would say, 'That's good.' "

This strangest of odd couples wasn't destined to be together for long, though. In October of 1974, three months after Wanda and John were married, Wanda was arrested for bad checks and forgery, and sent to the Women's Correctional Center. Soon afterward, John was arrested and sent to CCI for robbery. She explains that at the time, she had been using a lot of amphetamines ("no hard drugs," she stresses) and she committed the crimes to pay for the drugs. But after talking to her at length, you come to the realization that economic needs may have not been the only reason for the bad checks and the forgeries: Wanda is very non-materialistic, and hence has none of society's traditional respect for private property.

Ironically, Wanda feels that going to jail may have been the best thing that could have happened to her. Her life was admittedly purposeless to a great degree before she was arrested, and she has told several people that if she hadn't gone to prison, she might be dead today -- from living too fast, as she puts it. When she is reminded that she sounds like a walking, talking advertisement for the new progressive image of the South Carolina corrections system, she says her feelings about incarceration have nothing to do with her going before the parole board in November. "That's no lie," she emphasizes, groping for words to express her sincerity.

It is certainly true that Wanda Parnell has undergone some tremendous changes for the better since she was arrested almost two years ago. She has passed her high school equivalency test, and has finished six credit-hours of work on college English programs. She has become intensely interested in horticulture, working in the greenhouses at WCC for about three hours a day. She has become a paraprofessional counselor in the drug abuse program for inmates at the center. And her obsession with poetry has never been stronger, nor her confidence better.

For a half-Indian girl raised in the hills of North Carolina by moonshiners, shunted off to an orphanage, without even a high school diploma, to be seriously involved in reading and writing poetry seems the height of irony. But not for Wanda. For her, poetry became an almost inevitable outgrowth of her troubled past, and an outlet for the passions and conflicts which her past bred.

She was a loner from early age, a misanthrope before she knew what the word meant. Circumstances seem to have been calculated to produce a poet out of her. Though she was too young to have known her father when he died, he left her a legacy somehow in his love of nature and his non-materialism. The violence that she experienced as a child and young woman -- her mother's murder, her stepfather's suicide, frequent beatings when she was in the orphanage, her disastrous first marriage -- all combined to drive Wanda away from people and toward nature.

Her voice cracks and weakens at the mention of her mother's death; it is obviously something which she will say little about and doesn't want to think about. Nor does she like to talk about the orphanage because, as she says in her unsophisticated spoken English (she's far more eloquent when writing), "I don't go back to nothing unpleasant, unless I have to because I left something undone." But when she is coaxed into taking about her formative years, her smile vanishes. "I had a very violent childhood, and that orphanage wasn't a very nice place either." She claims she "used to get beat severely" by her stepfather and later by the people at the orphanage, and it's had a permanent effect. "It makes you hate, it makes you do a lot of things that get you in trouble." The a humorous angle comes to her: "It comes to my mind a lot of times that I pulled a ten-year sentence when I was growing up, and I wonder if I couldn't get that off my time."

The effect of the violence that Wanda suffered, and the isolation she felt, was to increase her love for the outdoors. She de-emphasizes the damage done by her past, claiming "that stuff doesn't bother me," but it is obvious that it does. That much is apparent in her poetry, which is simultaneously a way to escape the brutalities of the human race that she has known, and a means of lashing out at it. Her writing is generally concerned with nature, which is pleasant to her, but she admits she does become angry and uses her poetry at times to vent that anger. While her environmental poetry is a positive means of attaining peace in a hostile situation, she feels compelled -- driven -- at times to write about people.

Her experiences in the orphanage, Wanda admits, had a definite effect on her development as a poet. "When I was there," she offers, "I liked to be alone, I enjoyed being alone. I didn't like to be with people. I don't know if that was good or bad, but I'm still that way." She used to work in the fields around the orphange a good deal, she remembers, and whenever she had a chance she'd slip out and sleep under the stars. At the tender age of nine, she was jailed when she started a fire in a wheatfield to roast pickles; "I didn't have any weenies," she giggles. "I really had more contact with nature when I was growing up than I did with people. And I used to hate people bad. It took me a long time before I could stand to be around them, and even try to communicate with them, because I didn't want to."

She wrote the poem "Mother Earth," she says, to explain her peculiar relationship to nature:

Oh, Mother Earth,
where beats your heart?
You take life so freely,
Give it back so abundantly.
You cover your dead,
And from them springs new life.
I love you in the springtime
When your womb is heavy with new conception
Drenched in happy wetness
from a lusty storm.
I watch you labor
To bring forth a flower,
A tree, and I question you.
When does a man begin to die?
But your questions, like yourself
are rounded,
Ending where they began.
Soon I will
return to you
Become food for other life.
It is the cycle
I can't comprehend,
And ask myself how long
I've been a part of it.
Yet I love you
Mother Earth,
For you promise nothing,
Yet give everything.

She remarks: "I refer to the earth as being my mother and being the mother of everything that's living, plant and animal life, because I really feel that way about it. The earth has been more of a mother to me than a human ever was. I look at the earth as being what feeds me and takes care of me and keeps me warm or cold. And I feel like I'm part of it."

Her love of poetry, and learning, did not begin when she came to the correctional center. She was a studious reader from the first grade on, and she says she began writing poetry when she was six or seven. One of her former teachers explained that Wanda would walk three miles to a bookmobile, and by the end of the first grade she was reading on a fifth grade level. That summer she read 60 books, and by the end of the fifth grade she was reading on a college level.

Among her retinue of favorite poets are some very difficult poets, such as Whitman, Sandburg, Poe, Wallace Stevens, and Robinson Jeffers, whose overt simplicity belies the complexity of their poetry. Jeffers is her favorite and she refers constantly to him. Similar to her marital relationship, her taste for Jeffers' poetry is an amalgation of seemingly diametrical beliefs. "He really seems down on women," she remarks of her pet poet, "like women cause a lot of problems of the world, but I still like his writing." She quotes a line from her favorite Jeffers poem, "I would rather be a worm in a wild apple than to be a member of the human race," and replies with a laughing "uh-huh" when asked if that expresses her philosophy of life.

Her personal goals in life, she points out, were influenced greatly by one short conversation with one of her high school teachers, a conversation she remembers vividly. She was in the eleventh grade, and she went to her psychology teacher to tell her that she was planning to get married and leave school. The teacher didn't try to dissuade her. "She said, if you don't make much money and you're having a hard time making a living, if you like that job, keep on doing it. She told me, be yourself as long as you don't hurt yourself. I never forgot those words."

"Being herself" has not been easy for Wanda at the correctional center. Now she can concede, "I'm pretty happy for the first time in my life, and it happens to be in here. I hate to say that, but it's true." However, Wanda wasn't always so satisfied with life in a prison facility. She escaped once, and that has added to her sentence. Today she can dismiss the escape as "ignorance" but only because she has been able to adjust to prison life so well.

John, her husband, has graduated from the archaic CCI facility to the Walden Correctional Institution, which is located just behind the women's center. Wanda isn't allowed to talk to him and the fact that he is so near yet so far makes her angry. "When you're out here, you're a robot and you're not supposed to have any feelings," she laments cynically. That she has been able to control her anger lately must be attributed to patience (John is up for parole in August, she in October), preoccupation with her other pursuits, and a new found interest in awareness and transactional analysis, which she says is "really what helped me get my head on straight and really look at things from a positive point of view."

Not to mention her poetry. Her good behavior has allowed her to graduate to "A-grade" and get a private room, however small. Now she is able "to get dressed without my roommate having to leave the room so I could turn around." That also means she has more time and better atmosphere in which to write. Her creativity, she says, comes in spurts, but she's already had one poem published in the University of South Carolina variety magazine, "The Crucible," and she is looking for other outlets for her work.

She's been approached about contributing to the Department of Corrections magazine, crudely named "Pen Point," but she has refused. "I just don't like myself associated with a prison, because I really don't feel like I belong here. I know I did something, I know I deserve the time I got but under other circumstances I wouldn't have got here to start with." Besides, she writes very little "prison stuff" -- it generally depresses her -- and she doesn't want readers to alter their perception of her poetry because she is an inmate. "Sometimes I feel like they might feel sorry for you or something, and I don't want anybody to feel sorry for me because I don't feel sorry for myself."

The future for Wanda and John is cloudy, but the clouds are gradually dissipating. She is unsure whether she will make parole in November. But as soon as they are both out of prison, John and Wanda are hoping to move to the Santee Reserve near Georgetown -- "a really wild, beautiful place" -- and make a living from fishing and organic farming. She isn't sure if she will try to get her poetry published anywhere because to her, poetry originally was -- and still is -- a personal pursuit. She hesitates to call it "therapy" but it has done wonders for her.

The Pentagon

A five-sided world
of cement
Bricks
I play checkers with
in my mind
My dreams hang
from the broken string
On the black blinds,
Taped on the
white silent walls,
Plastered to
the wardrobe,
Where my secrets
lie hidden
From strangers.
Sometimes, fright
corners me
I run
to find the warmth
I have so long sought.
But each time,
the black door stops me.

music

Yes concert: reaffirmation for a fan

YES
At Carolina Coliseum
June 24, 1976

One thing the British band Yes, purveyor of neo-classical electronic rock and focus of much critical disagreement, has never been accused of is understatement. The band's Thursday night appearance at Carolina Coliseum was an aural and visual bombardment that kept a near-capacity audience in apparent rapture for the duration of a two-hour set.

More than most bands, Yes tends to inspire an extreme reaction in the interested listener: the group is both worshipped and hated. This dichotomy is due to its rather unique orientation. Emphatically conceptual and fantastical in theme, the band's music is characterized by ethereal lyrics and complex and eclectic rhythms which often cover a wide range of style and intensity within a single song.

Technically, the various members of Yes are undeniably skilled musicians, guitarist Steve Howe and multi-keyboard and synthesizer player Patrick Moraz particularly having years of training behind them. The controversy begins immediately beyond this basic assumption. In addition to the likelihood that music largely spiritual in concept will be intensely personal and difficult to effectively communicate are such factors as the love-it-or-leave-it high delicate voice (I love it) of lead singer Jon Anderson and the very free style ramblings of Steve Howe -- who, to compound the situation, often indulges in extensive solos. His electric guitar work particularly is difficult to stay with: a burst of obvious brilliance can be followed by a lengthy, seemingly aimless foray that as often bewilders or irritates as delights. His playing typifies the excesses of which Yes is often accused.

Patrick Moraz, appearing with Yes in Columbia for the first time, replaced cult figure Rick Wakeman on a variety of keyboards and synthesizers. Moraz doesn't have a sequined silver cape, but he does have an extensive and versatile musical expertise, plus a creativity and sensitivity in his music that considerably surpasses Wakeman's. His allegorical solo album **The Story of i** is one of the best and most idiomatically comprehensive recordings of electronic music on the market.

With Moraz fitting in smoothly, Yes concentrated on their last few albums at the Columbia concert. They opened with "Siberian Khatru" from **Close to the Edge,** a choice which met with the crowd's audible approval.

"Sound Chaser," one of the band's most rhythmically interesting songs, was very well done at this concert, with the dramatic rhythms and soaring, powerful leads on the part of Howe and Moraz being representative of Yes at their best. Anderson reached his most convincing vocal peak on "The Gates of Delirium," a number which also contains some boring work from Howe, and symphonic contributions from Moraz. The use of stage props on this song was truly effective, and well timed: the musical and visual synthesis produced excitement when music alone couldn't carry it.

About the middle of the set Howe and Moraz, the latter at several points accompanied by Anderson on harp or any one of several percussive instruments, each took several minutes to do a solo break. Howe on accoustic guitar and Moraz primarily on piano separately evidenced their expertise in a more conventional vein, ranging from jazz to classical.

The band returned to their electronic sound with "Ritual," from the rather unsuccessful album **Tales from Topographic Oceans.** It was during this song that the billowing smoke was produced: that annoyance only compounded the tedious nature of the song. Performed live, some improvisations helped, but "Ritual" is just not among the band's best works.

Even "Ritual," however, compared favorably to anything produced by the evening's opening act, the Pousette-Dart Band. I knew they were a real band, recorded and everything, but somehow as I watched them I couldn't quite manage to take them seriously. They seemed to be playing the role of musicians, right down to the heavy metal sneer on the bass player's face, but there was no heart or passion in their playing. The band is not totally untalented, Jon Pousette-Dart having a very pleasant voice and producing some nice songs -- imagine a slightly lighter America -- but to say they were unexciting is to be kind.

Overlooking their set, however, the concert was for this Yes fan a reaffirmatior of faith. The addition of Patrick Moraz can seemingly do only good to the band's creative horizons. We can look for still further innovation in the future. **Barbara Ballinger**

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DOLORES HUERTA ☆ ED SADLOWSKI ☆ TOM HAYDEN
RUBIN 'HURRICANE' CARTER ☆ JOSH WHITE, JR.
GIL SCOTT-HERON ☆ CAROLE TUCKER FORMAN
DR. BARRY COMMONER ☆ JEREMY RIFKIN ☆ SID LENS
JONATHAN KOZOL ☆ EQBAL AHMAD ☆ NICK JOHNSON
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films

A snitch from Hitch

Gregory Peck and David Warner

"...the Book of Revelation offers a veritable gold mine to a Hollywood script writer. It bubbles over with demonic prophecies, horrific images, to play one more time in that old 'possessed-by-the-devil rag'..."

THE OMEN
At Jefferson Square Theatre

No matter how Freudian you try to get, it comes down to this: most of us desire to be frightened out of our wits. And the older we get, the more difficult it becomes.

Many of us were weaned on grade A stuff -- Hitchcock and all that. Exercises in paranoia. Hitchcock himself said once: "Do you want to know the one thing I fear the most?" and somebody said yes, Alfred, tell us, and he said: "The police. I won't drive anywhere in my car because I'm afraid the police will stop me; and once they do, they have the power and the will to do anything they want to me."

Hitchcock treated his film audiences about the same way he suspected those highway Nazis would have treated him. He put it to them on his terms. His way. You no longer functioned in the real world you thought you had around you, you were out there: wherever Cary Grant or Jimmy Stewart was, trying not to be gotten. His leading figures were always victims, be the adversary a foreign government or murderous spouse -- be the trap the mire of your own imagination or the jagged edges of your rationality.

Let me get this in: "The Omen" is imitation Hitchcock -- is Hitchcock studied, Hitchcock put on the screen. But these days, the artificial jewels sparkle just about as brightly as the real thing.

How suspense is handled: first, the set-up. Enter Gregory Peck, ambassador to Britain. He leads a vital, ordered life: he represents a norm, a standard. From which to digress. Or progress, if you'd like to call it that.

Gregory Peck is as solid as a man as is. Someone we have depended on for so much in the past, he is our perfect choice to grapple for our side against all the devilment they can throw at him.

For these days, the thinking man's mania is based on a theme of "possessed-by-the-devil." The first wave of which has already crawled through the theatres. The simple paranoid fears that suited Hitchcock in better days don't nearly captivate today's crowd. And our great military age has passed: who's afraid of the bomb anymore after Dr. Strangelove dispensed it? And a golden opportunity -- a maniac in the White House -- dispelled by simple journalistic method.

Since the FBI and the CIA and other such friends are making paranoia a real-life situation, for the movies we have to go into our heads and rehash the old "possession-by." Take our national figure G.P. and put him on the mark. If anyone, Gregory can put the pieces together in this desperate puzzle. He's our man. If he should fail, so shall we.

The very first scene has our man hearing the voices in his head. Our highwire is strung.

We get easy gentle doses at first, intimations, suggestions. Gradually they build momentum, enough to throw us into a shocking climax. Then: release and the beginnings of the next movement. This process to continue until the final movement locks us onto the tracks we cannot escape, a freight train pressing on and on and on, past the limits of our own sanity. A good suspense film does not release you from the final climax, it should leave you totally (temporarily) insane. The movie being over and people getting up and leaving should snap you out of it, at least enough for you to go home and get started on those great summer nightmares like you used to have after you saw "Psycho," and walked out in that daze.

"The Omen" is pretty successful. The only possible problem is that this "symphonic" suspense style (I refer to the movie being cut into several movements each progressing to a point, the final movement the most dramatic) can almost be predictable to the overly-perceptive person. Halfway through the film you begin to know what to look for: you look for things to happen and they do. Don't do that. This creates a sort of viewer detachment from these determined events, not conducive to the interests of suspense. But at any rate, the first bit of juice tingles the most tantalizingly.

The editor-writer-director is what made this movie good. Hollywood's best, most professional craftsmen.

The editing is the best. A film in the suspense genre requires a great deal of cross cutting: from the eyes of one sinister character to whatever action is going on (that he's probably causing) to what somebody else is thinking about, etc., etc. There must be 10,000 separate shots in this movie. And never once is the story muddled.

Richard Donner directs masterfully from this script. He does not make a single mistake, and uses wisely and sparingly an arsenal of special effects. He knows Hitchcock: and one shot (in the Italian cemetery) looks like Kubrick's excavation shot in "2001." A memorable shot is of the priest running, when the wind kicks up and lightning strikes, the trees in the background creating a stately cathedral effect.

The direction has imagination.

The Book of Revelations offers a veritable gold mine to a Hollywood script writer. It bubbles over with demonic prophecies, horrific images, to play one more time in that old "possessed-by-the-devil rag." And it tends to make writers overindulge. David Seltzer does, but his effort is redeemable by really sharp direction.

Religion is basically a thick syrup of this contradiction and gibberish. Catch phrases like "He who loses his life will find it," and "For everything holy there is something equally unholy, for every Christ an anti-Christ," a lot of sense and nonsense. Now I'm not talking about your good old common sense Jimmy Carter kind of "Let's make life a little easier to bear": I mean the hell-fire snake-handling "You are born to suffer" rap the altar boy carries in with the cross every Sunday at the Church of Perpetual Sin. Anything that so possesses the mind has the power to warp it as well. And Alfred and his disciples know that and use it on us.

S. Folks

legal notices

SUMMONS
STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND IN THE RICHLAND COUNTY COURT
Linda L Woodward,
Plaintiff,
-vs-
Robert L. Woodward,
Defendant.
TO: THE DEFENDANT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Complaint in this action, a copy of which is herewith served upon you, and to serve a copy of your Answer to the said Complaint on the subscriber at his office, 2126 Devine Street, Columbia, South Carolina, within twenty (20) days after the service thereof, exclusive of the date of such service, and if you fail to answer the complaint within the time aforesaid, the Plaintiff in this action will apply to the Court for the relief demanded in the Complaint.

ROBERT E. MOSELEY
Attorney for Plaintiff
Columbia, South Carolina

NOTICE

TO: THE DEFENDANT ABOVE NAMED, ROBERT L. WOODWARD:

YOU WILL PLEASE TAKE NOTICE that the original Summons and Complaint in the above entitled action were filed in the Office of the Clerk of Court for Richland County, the object and prayer of which is to obtain a divorce, a vinculo matrimonii, and other relief as set forth in the Complaint.

ROBERT E. MOSELEY
Attorney for Plaintiff
Columbia, South Carolina
June 17, 1976

NOTICE OF FILING OF INTENT TO DISSOLVE

NOTICE IS HEREBY GIVEN that the undersigned, as Executive Vice President and Secretary-Treasurer, respectively, and Educators Investment Corporation, have this date filed with the Secretary of State of South Carolina a Statement of Intent to Dissolve Educators Investment Corporation.

J. GLENN COOK
PATRICK C. SMITH
Columbia, South Carolina
June 30, 1976

Continued on page 10

the bookseller
919 sumter
Books Ordered
Classical Records
9 a.m. til 9 p.m. Mon.-Sat./Sundays 1 p.m. til 5 p.m.
771-0109

Continued from page 9

FINAL DISCHARGE

Notice is hereby given that the S.C.National Bank, Administrator CTA of the estate of Harold Rowland Shealy, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 26th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 24, 1976

FINAL DISCHARGE

Notice is hereby given that H. Randolph Almond, Executor of the estate of Carl G. Almond, deceased has this day made application unto me for a final discharge as such Executor; and that the 22nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 22, 1976

FINAL DISCHARGE

Notice is hereby given that John W. Foard, Jr., Executor of the estate of Billie Marie Foard, Deceased has this day made application unto me for a final discharge as such Executor; and that the 22nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 22, 1976

FINAL DISCHARGE

Notice is hereby given that Edith J. Helms, Administratrix of the estate of Richard L. Helms, Deceased has tis day made application unto me for a final discharge as such Administratrix; and that the 22nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 22, 1976

FINAL DISCHARGE

Notice is hereby given that Edith Aileene Owings, Executrix of the estate of Thomas David Owings, Deceased has this day made final application unto me for a final discharge as such Executrix; and that the 23rd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 23, 1976

FINAL DISCHARGE

Notice is hereby given that Caroline Love Green, Administratrix CTA of the estate of Edward R. Sadofsky, Deceased, has this day made application unto me for a final discharge as such Administratrix; and that the 23rd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 23, 1976

FINAL DISCHARGE

Notice is hereby given that The S.C.National Bank, Administrator CTA of the estate of Elizabeth Bodie Shealy, Deceased, has this day made application unto me for a final discharge as such Administrator; and that the 26th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 24, 1976

FINAL DISCHARGE

Notice is hereby given that Lossie Boozer Hair, Executrix of the estate of Julian Earl Hair, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 26th day of July 1976, at 10 o'clock A.M. at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 25, 1976

FINAL DISCHARGE

Notice is hereby given that Dorothy Mae Ashford, Administratrix of the estate of Jerry Ashford, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 26th day of July 1976, at 10 o'clock A.M., at my office has been appointed fo rth ehearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 25, 1976

FINAL DISCHARGE

Notice is hereby given that W. Anna Johnson, Executrix of the estate of Walter Johnson, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 26th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 25, 1976

FINAL DISCHARGE

Notice is hereby given that Louise B. Easterling, Executrix of the estate ofWilliam Breckley Easterling, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 29th day of July 1976, at 10 o'clock A.M., at my office, has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 29, 1976

FINAL DISCHARGE

Notice is hereby given that Sally S. Crafts, Executrix of the estate of Moses Baker, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 28th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County

June 28, 1976

FINAL DISCHARGE

Notice is hereby given that Juanita Swindler McElveen and Henry Moody McElveen, Jr., Executors of the estate of Henry Moody McElveen, Deceased has this day made application unto me for a final discharge as such Executors; and that the 19th day of June 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 29, 1976

FINAL DISCHARGE

Notice is hereby given that Barbara M. Wilson, Administratrix CTA of the estate of Viola Young Coleman, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 28th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 28, 1976

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Wesley Richardson has applied to me for Letters of Administration on the estate of Roxie H. Richardson deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C. on the 8th day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 22nd day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State Of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Margaret E. DeHart has applied to me for Letters of Administration on the estate of William W. DeHart deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C. on the 9th day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 24th day of July, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Emma W. Cecil has applied to me for Letters of Administration on the estate of Garland Ralph Cecil, Sr., deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 9th day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 24th day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Sylvia Harris Lyell has applied to me for Letters of Administration on the estate of Margaret Lurene Munn deceased:

THESE ARE, THEREFORE, to cite an admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 12th day of July, 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 25th day of June, A.D. 1976

A. RAY HINNANT
Probate Judge
Richland County, S.C.

ESTATE NOTICE

All persons having claims against the estate of John Kenneth Linn, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Marion L. Horine
Executrix
319 Lockshire Road
Columbia, S.C.

Columbia, S.C.
June 28, 1976

ESTATE NOTICE

all persons having claims agains the estate of Earl R. Napier, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mamie B. Napier
Executrix
817 S. Holly St.
Columbia, S.C. 29205

Columbia, S.C.
June 28, 1976

ESTATE NOTICE

All persons having claims against the estate of William Stanley Shannon deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Roberta Elise Shannon
Administratrix
Route 1, Box 145
Eastover, S.C. 29044

Columbia, S.C.
June 28, 1976

ESTATE NOTICE

All persons having claims against the estate of Harold Leonard Hennies deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mahlon Hartley, Sr.
Administrator
3805 John Francis Court
Columbia, S.C. 29204

Columbia, S.C.
June 25, 1976

ESTATE NOTICE

All persons having claims against the estate of Myrtle Moore Hendley deceased, are hereby notified to file the same, duly veref ied, with the undersigned, and those indebted to said estate will please make payment likewise.

William S. Hendley, Jr.
Administrator
1310 Lady St. Suite 711
Columbia, S.C. 29201

Columbia, S.C.
June 25, 1976

ESTATE NOTICE

All persons having claims against the estate of Leon A. Hendricks deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Durham Hendricks
Executrix
c/o Charles E. Carpenter, Jr.
Attorney
1340 Pickens St.
Columbia, S.C. 29201

Columbia, S.C.
June 25, 1976

ESTATE NOTICE

All persons having claims against the estate of Clarence Edward Curry deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Hazel Braxton
Administratrix
1002 Beaufort St.
Columbia, S.C.

Columbia, S.C.
June 22, 1976

ESTATE NOTICE

All persons having claims against the estate of Edward Donald Doyle deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Betty Jean Doyle
Administratrix
c/o Henry D. Knight, Jr., Atty.
1136 Washington St.
Columbia, S.C. 29201

Columbia, S.C.
June 22, 1976

ESTATE NOTICE

All persons having claims against the estate of Mary Johnson Cobia deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Virginia Cobia
Executrix
3430 Rosewood Dr.
Columbia, S.C. 29205

Columbia, S.C.
June 22, 1976

ESTATE NOTICE

All persons having claims against the estate of Donald W. Allen deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Frances B. Allen
Ancillary Executrix
c/o Adele Jeffords Pope, Atty.
P.O. Box 447
Columbia, S.C. 29202

Columbia, S.C.
June 22, 1976

ESTATE NOTICE

All persons having claims against the estate of T.L. Hewitt deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Herbert Huitt
Administrator
c/o Matthew Poliakoff, Atty.
Library St. Office bldg.
Spartanburg, S.C. 29301

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of John Gridine deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Jane Gridine
Administratrix
c/o John B Grimball, Atty.
1136 Washington St. Suite 401
Columbia, S.C. 29201

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of Charles Allen deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Sarah Nelson
Administratrix
c/o Johnson Toal & Battiste, Atty.
P.O. box 11185
Columbia, S.C. 29211

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of Martin L. Ross, Jr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary Ross
Executrix
c/o T. Burney Kinard, Atty.
1340 Pickens St.
Columbia, S.C.

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of Robert C. McMillan, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Ione McMillan, Executrix
c/o Shipp D. Harris
P.O. Box 5782
Columbia, S.C.

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of Harold Isadore Scholl, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Thomas H. Scholl, Executor
Route 1, box 252
Elgin, S.C. 29045

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of John A. Bagnal, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Madelene S. Bagnal
Executrix
2900 Hope Ave.
Columbia, S.C. 29205

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of Edell H. Portee deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Thelma Portee
Administratrix, CTA
c/o Johnson, Toal & Battiste, Attys.
P.O. Box 11185
Columbia, S.C.

Columbia, S.C.
June 23, 1976

ESTATE NOTICE

All persons having claims against the estate of William F. Hughes, deceased are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Donald J. Hughes
Administrator, CTA
c/o Davis and Brandon, Atty.
703 Security Federal Bldg.
Columbia, S.C. 29201

Columbia, S.C.
June 24, 1976

ESTATE NOTICE

All persons having claims against the estate of Robin Wylly Paschal deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

J. Donald Dial, Jr.
Executor
1250 SCN Center
Columbia, S.C. 29201

Columbia, S.C.
June 24, 1976

SUMMONS

STATE OF SOUTH CAROLINA
COUNTY OF RICHLAND IN THE COURT OF COMMON PLEAS

Edward J. Harrington,
Plaintiff,
vs
Wyatt Broach, et al.,
Defendant.

TO THE DEFENDANT ABOVE NAMED:

YOU ARE HEREBY SUMMONED and required to answer the Complaint in this action, of which a copy is herewith served upon you, and to serve a copy of your Answer to the said Complaint on the subscriber at his office, 1531 Laurel Street, Columbia* South Carolina, within twenty (20) days after the service thereof, exclusive of the date of such service and if you fail to answer the Complaint within the time aforesaid, the Plaintiff in this action will apply to the Court for the relief demanded in the Complaint.

RATCHFORD AND ELEAZER
DONALD E. JONAS

Columbia, S.C.
This 10th day of June, 1976

NOTICE

TO: THE DEFENDANT ABOVE NAMED:

YOU WILL PLEASE TAKE NOTICE that the original Summons and Complaint in the above entitled action were filed in the Office of the Clerk of Court for Richland County, the object and prayer of which is to obtain a judgement in a civil matter, and other relief as set forth in the Complaint.

RATCHFORD AND ELEAZER
DONALD E. JONAS

Columbia, S.C.
This 10th day of June, 1976

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Martha E. Jackson has applied to me for Letters of Administration on the estate of Franklin M. Jackson deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 30th day of June 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 15th day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Kathryn C. Robertson has applied to me for Letters of Administration on the estate of Samuel Odell Robertson deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 30th day of June 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 15th day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Varis S. Jackson has applied to me for Letters of Administration on the estate of Henry F. Jackson deceased:

THESE ARE, THEREFORE to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 8th day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of south Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Mary Louise Sallings, has applied to me for Letters of Administration on the estate of Joseph Ignatius Phillips, Jr., deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 6th day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 21st day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS William P. Simpson has applied to me for Letters of Administration on the estate of Elizabeth P. Simpson deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 2nd day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 17th day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richand County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Eugene H. Spearman and John A. Knight has applied to me for Letters of Administration on the estate of Ella Felicia Spearman deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 1st day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 16th day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Betty Lee Abell Boney has applied to me for Letters of Administration on the estate of Bobby S. Boney deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 2nd day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 17th day of July, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolin
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Laurie E. Peake has applied to me for Letters of Administration on the estate of Sam Peake deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 2nd day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 17th day of June, A.D., 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Evelyn B. Hennies has applied to me for Letters of Administration to be issued to Mahlon Hartley, Sr., on the estate of Harold Leonard Hennies deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 25th day of June 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 10th day of June A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

CITATION

The State of South Carolina
RICHLAND COUNTY
IN THE COURT OF PROBATE
BY A. RAY HINNANT
Probate Judge, Richland County

WHEREAS Russell O. David, Jr., has applied to me for Letters of Administration on the estate of Margaret T. David deceased:

THESE ARE, THEREFORE, to cite and admonish all and singular the kindred and creditors of the said deceased to be and appear before me at Columbia, S.C., on the 6th day of July 1976 at 10 o'clock A.M., to show cause, if any, why the said administration should not be granted.

GIVEN under my hand and the seal of said Court, this 18th day of June, A.D. 1976,

A. RAY HINNANT
Probate Judge
Richland County, S.C.

FINAL DISCHARGE

Notice is hereby given that Edward C. Coker, Administrator of the estate of Carlyle I. Coker, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 7th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

legal notices

FINAL DISCHARGE
Notice is hereby given that Betty J. Plyler, Executrix of the estate of Motte Vernon Plyler, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 7th day July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

FINAL DISCHARGE
Notice is hereby given that William Raymond Greene, Executor of the estate of Ruth Williams Greene, Deceased has this day made application unto me for a final discharge as such Executor; and that the 7th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

FINAL DISCHARGE
Notice is hereby given that The First Citizens Bank and Trust Company, Executor of the estate of Herman Aull Daniel, Deceased has this day made application unto me for a final discharge as such Executor; and that the 7th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

FINAL DISCHARGE
Notice is hereby given that Charles Edward Harris, Executor of the estate of Madge R. Brown, Deceased has this day made application unto me for a final discharge as such Executor; and that the 7th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

FINAL DISCHARGE
Notice is hereby given that C. Eddie Harris Executor of the estate of William A. Brown, Deceased has this day made application unto me for a final discharge as such Executor; and that the 7th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

FINAL DISCHARGE
Notice is hereby given that First Citizens Bank and Trust Co., Executor of the estate of Mildred Earle Jones, Deceased has this day made application unto me for a final discharge as such Executor; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 4, 1976

FINAL DISCHARGE
Notice is hereby given that Dorothy J. Hayes, Administratrix of the estate of Howard Hayes, Jr., Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 7th day of July 1976, at

discharge as such Executors; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 4, 1976

FINAL DISCHARGE
Notice is hereby given that Gladys Buff Miller, Executrix of the estate of Everett H. Miller, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 4, 1976

FINAL DISCHARGE
Notice is hereby given that Carleen N. Catoe, Administratrix of the estate of Donnie O. Catoe aka Olin Donnie Catoe, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 2nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 2, 1976

FINAL DISCHARGE
Notice is hereby given that Dorothy J. Hayes, Administratrix of the estate of Howard Hayes, Jr., Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 2nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 2, 1976

FINAL DISCHARGE
Notice is hereby given that Marga-

ret C. McFall, Administratrix of the estate of Lizzie Rembert, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 4, 1976

FINAL DISCHARGE
Notice is hereby given that Lloyd W. Higbe, Administrator of the estate of Birdie S. Higbe, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 4, 1976

FINAL DISCHARGE
Notice is hereby given that Robert Keith Watson, Administrator of the estate of Mary Ann Mills Watson, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 7th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 7, 1976

FINAL DISCHARGE
Notice is hereby given that Minnie Jordan Young, Executrix of the estate of Chalmers Landy Young, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 4, 1976

FINAL DISCHARGE
Notice is hereby given that Ronald F. McLean, Administrator DBN of the estate of Delmas A. McLean, Deceased has this day made application unto me for a final discharge a such Administrator; and that the 6th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 3, 1976

FINAL DISCHARGE
Notice is hereby given that Augusta C. Fulmer, Executrix of the estate of Sue B. Cothran, aka Susan B. Cothran, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 2nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 2, 1976

FINAL DISCHARGE
Notice is hereby given that Carrie Myers Long, Administratrix of the estate of Henry Long, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 19th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 17, 1976

FINAL DISCHARGE
Notice is hereby given that Clara Silvernail, Executrix of the estate of H. Tremaine Silvernail, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 16th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 16, 1976

FINAL DISCHARGE
Notice is hereby given that Dean D. Varner, Jr., Executor of the estate of Dean D. Varver, Sr., Deceased has thisday made application unto me for a final discharge as such Executor; and that the 15th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 15, 1976

FINAL DISCHARGE
Notice is hereby given that John L. Hamilton, Ancillary Executor of the estate of Victor R. Alfaro, Deceased has this dav make application unto me for a final discharge as such Executor; and that the 21st day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 21, 1976

FINAL DISCHARGE
Notice is hereby given that Amy W. Quick, Executrix of the estate of Janie M. Jones, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 21st day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 21, 1976

FINAL DISCHARGE
Notice is hereby given that James Edward Whitten, Executor of the estate of E. T. Whitten, Deceased has this day made application unto me for a final discharge as such Executor; and that the 22nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 22, 1976

FINAL DISCHARGE
Notice is hereby given that Elizabeth Gray Thompson, Executrix of the estate of Daniel W. Gray, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 19th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 17, 1976

FINAL DISCHARGE
Notice is hereby given that Nadezda Jones, Administratrix of the estate of Varland E. Jones, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 19th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 17, 1976

FINAL DISCHARGE
Notice is hereby given that Madge Land DuPre, Executrix of the estate of John Paul DuPree, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 16th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 16, 1976

FINAL DISCHARGE
Notice is hereby given that The S.C. National Bank, Executor of the estate of Katherine K. Geiger, Deceased has this day made application unto me for a final discharge as such Executor; and that the 16th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 16, 1976

FINAL DISCHARGE
Notice is hereby given that James Edward Arneson, Executor of the estate of Elizabeth Andrews Arneson, Deceased has this day made application unto me for a final discharge as such Executor; and that the 16th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

JUne 16, 1976

FINAL DISCHARGE
Notice is hereby given that Margaret Anderson, Administratrix of the estate of Arthur Anderson, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 19th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 17, 1976

FINAL DISCHARGE
Notice is hereby given that James M. Richardson, Guardian of the estate of Barry Dean Richardson, Minor has this day made application unto me for a final discharge as such Guardian; and that the 2nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 2, 1976

FINAL DISCHARGE
Notice is hereby given that Doris Lucille Burrell, Administratrix of the estate of Boyd Burrell, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 2nd day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 2, 1976

FINAL DISCHARGE
Notice is hereby given that Mary Susan Brunson Guy, Administratrix of the estate of Annie Ruth Davis, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 12th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 10, 1976

FINAL DISCHARGE
Notice is hereby given that Marga-

ret Urbates, Guardian of the estate of Terressa Dianne Garner, Minor has this day made application unto me for a final discharge as such Guardian; and that the 12th day of July 1976, at 10 o'clock A.M. at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 10, 1976

FINAL DISCHARGE
Notice is hereby given that Cecelia Lucas King, Executrix of the estate of Louise King Etheredge, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 12th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 10, 1976

FINAL DISCHARGE
Notice is hereby given that Elizabeth Virginia Parker, Executrix of the estate of Pluma Haithcock Morrow, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 8, 1976

FINAL DISCHARGE
Notice is hereby given that Edna H. Fowler Executrix of the estate of Alger Fowler, Deceased has this day made application unto me for a final discharge as such Executrix; and that the 8th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 8, 1976

FINAL DISCHARGE
Notice is hereby given that W.H. Neal, Administrator of the estate of Mary L. Neal, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 9th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 9, 1976

FINAL DISCHARGE
Notice is hereby given that James Alfred Hall, Executor of the estate of Mildred H. Hall, Deceased has this day made application unto me for a final discharge as such Executor; and that the 14th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County

June 14, 1976

FINAL DISCHARGE
Notice is hereby given that Mary A. Shaw, Administratrix of the estate of Henry Wilson, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 14th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 14, 1976

FINAL DISCHARGE
Notice is hereby given that George Gladman, Jr., Administrator of the estate of Sarah Gladman, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 14th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 14, 1976

FINAL DISCHARGE
Notice is hereby given that Linda W. Holmes, Administratrix of the estate of Clyde Herman Holmes, Deceased has this day made application unto me for a final discharge as such Administratrix; and that the 14th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 14, 1976

FINAL DISCHARGE
Notice is hereby given that Amelia Siokos, Badeia Siokos and Olga Khoury, Executrices of the estate of Janie Sabbagha Albert, Deceased has this day made application unto me for a final discharge as such Executrices; and that the 16th day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 16, 1976

FINAL DISCHARGE
Notice is hereby given that Elmere R. Hendrix, Executor of the estate of James R. McLain, Deceased has this day made application unto me for a final discharge as such Executor; and that the 12th day of July 1976, at 10 o'clock A.M. at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 16, 1976

FINAL DISCHARGE
Notice is hereby given that Bernard Simpkins, Executor of the estate of Albert Albea, Deceased has this day made application unto me for a final discharge as such Executor; and that the 12th day of July 1976, at 10 o'clock A.M. at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 11, 1976

FINAL DISCHARGE
Notice is hereby given that Alvin Ronald Hill, Administrator of the estate of Patricia Ann Hill, Deceased has this day made application unto me for a final discharge as such Administrator; and that the 1st day of July 1976, at 10 o'clock A.M., at my office has been appointed for the hearing of said petition.

A. RAY HINNANT
Probate Judge
Richland County, S.C.

June 1, 1976

ESTATE NOTICE
All persons having claims against the estate of Bertha V. Pelfrey, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

William A. Pelfrey
Executor
c/o Malcolm E. Rentz, Atty.
P.O. Box 11909
Columbia, S.C. 29211

Columbia, S.C.
June 18, 1976

ESTATE NOTICE
All persons having claims against the estate of Wade F. Roberts, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Katherine S. Roberts
Administratrix
c/o Edmund H. Monteith, Atty.
P.O. Box 154
Columbia, S.C. 29202

Columbia, S.C.
June 18, 1976

ESTATE NOTICE
All persons having claims against the estate of James Bennett Jeffcoat, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Delima H. Jeffcoat, Executrix
c/o James Hopkins, Atty.
Suite 103, 1735 St. Julian Place
Columbia, S.C. 29204

Columbia, S.C.
June 17, 1976

ESTATE NOTICE
All persons having claims against the estate of Ola Yon Hodges, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Jane Hodges Hawley
Executrix
17 Frontus Street
Greenville, S.C. 29605

Columbia, S.C.
June 16, 1976

ESTATE NOTICE
All persons having claims against the estate of Joel Thomas Hopkins, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Carrie W. Hopkins
Administratrix
c/o L. G. Funderburk, Atty.
P.O. Box 716
Columbia, S.C.

Columbia, S.C.
June 11, 1976

ESTATE NOTICE
All persons having claims against the estate of Thomas W. Pearson, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Annie J. Pearson
Administratrix
c/o Johnson, Toal & Battiste Attys.
P.O. Box 11185
Columbia, S.C. 29211

Columbia, S.C.
June 14, 1976

ESTATE NOTICE
All persons having claims against the estate of Herbert Lee Garvin, Sr., deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Richardeen Garvin
Administratrix
c/o Paul V. Ryan, Atty.
1421 Bull Street
Columbia, S.C.

Columbia, S.C.
June 14, 1976

ESTATE NOTICE
All persons having claims against the estate of Lewis G. Taylor, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Edith S. Taylor
Administratrix
c/o Frank L. Taylor, Jr., Atty.
1213 Washington St.
Columbia, S.C. 29201

Columbia, S.C.
June 14, 1976

ESTATE NOTICE
All persons having claims against the estate of Rose M. Clark, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Mary V. Raggio, Executrix
c/o Belser, Baker, Belser,
Barwick & Toal
P.O. Box 11848
Columbia, S.C. 29211

ESTATE NOTICE
All persons having claims against the estate of Francis A. DaMetz, deceased, are hereby notified to file the same duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Lois A. DaMetz
Administratrix
c/o Robert H. Brunside, Atty.
P.O. Box 1516
Columbia, S.C. 29202

Columbia, S.C.
June 21, 1976

ESTATE NOTICE
All persons having claims against the estate of Martha Selina Lucas, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

South Carolina National Bank
Executor
P.O. Box 168
Columbia, S.C.

Columbia, S.C.
June 18, 1976

ESTATE NOTICE
All persons having claims against the estate of Wade Parks Stowe, Jr., deceased, are hereby notified to file the same duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Betty Pennington Stowe
Executrix
4036 Webb Court
Columbia, S.C. 29204

Columbia, S.C.
June 8, 1976

ESTATE NOTICE
All persons having claims against the estate of Sara Abrams Inabinet deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Sara Ann Inabinet
Executrix
2608 Heyward St.
Columbia, S.C. 29205

Columbia, S.C.
June 11, 1976

ESTATE NOTICE
All persons having claims against the estate of James Jeffery Towey, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Linda K. Towey
Administratrix
c/o James W. Corley, Atty.
1610 Bull St.
Columbia, S.C. 29201

Columbia, S.C.
June 11, 1976

ESTATE NOTICE
All persons having claims against the estate of Henry Wilson Rice, deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Victoria H. Rice
Administratrix
c/o W. Shell Suber, Atty.
1225 Washington St.
Columbia, S.C.

Columbia, S.C.
June 10, 1976

ESTATE NOTICE
All persons having claims against the estate of David Harold Shoaf, Jr. deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Alice P. Shoaf
Executrix
c/o Bowers & Barnhill, Attys.
Suite 500 Security Federal Bldg.
Columbia, S.C. 29201

Columbia, S.C.
June 14, 1976

ESTATE NOTICE
All persons having claims against the estate of Junius C. Northcutt deceased, are hereby notified to file the same, duly verified, with the undersigned, and those indebted to said estate will please make payment likewise.

Lucille J. Northcutt
Executirx
Executrix
c/o Marvin C. Jones, Atty.
4725 Shannon Springs Rd.
Columbia, S.C. 29206

Columbia, S.C.
June 14, 1976

events & entertainment

CINEMA

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

A double feature for Dianna Ross fans with "Lady Sings the Blues" followed by "Mahogany." "Blues" goes at 2:55 and 7:30 and is more worth seeing than the overblown, cornier "Mahogany," which plays at 1, 5:30, and 10:05. Ross is great in both, however. Rated R.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Sodom and Gomorrah" together with "Teenage Sex Maids." X for both, with continuous shows from 1:15.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"J.D.'s Revenge" has Gwynn Turman and Lou Gossett and lots of gore. Rated R, with shows at 1, 3, 5, 7, and 9.

COLUMBIA EAST I THEATRE, 7369 Garner's Ferry Road, 776-0350

"Outlaw Josie Wales." This one's also a vigilante pic, and features stone-faced Clint Eastwood doing the honors. Chief Dan George is also in it. PG. 2, 4:30, 7, and 9:30

COLUMBIA EAST II THEATRE, 7369 Garner's Ferry Road, 776-0350

Peter Fonda is "Fighting Mad" after his girlfriend gets raped. Rated R, with shows at 1:40, 3:30, 5:20, 7:10, and 9. The late show here on the 2nd and 3rd will be a double feature of "The Groove Tube" and "Flesh Gordon."

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1110

"Outlaw Josie Wales" plays here as well with the same times.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Mall, 798-1110

"Peter Pan," the Disney classic, is scheduled for 12:30, 2:30, 4:30, 6:30, and 8:30 with the 12:30 show not playing on Sunday, the 4th. Rated G.

FOX THEATRE, 1607 Main Street, 254-5212

"Buffalo Bill and the Indians." Robert Altman has directed, and from the previews it looks to somewhere between a "Cabaret"-style allegory and a "Nashville"-style Altman party. It has Paul Newman as Buffalo Bill, Geraldine Chaplin as Annie Oakley, and a cast which includes Harvey Keitel, Joel Grey, and Burt Lancaster. Rated PG. 2, 4:30, 7, and 9:30.

GAMECOCK I THEATRE, Parkland Plaza Shopping Center, 796-0022

"All the President's Men." The real life Watergate melodrama moves to Cayce for another week. 4:15, 6:45, and 9:15.

Clint Eastwood

GAMECOCK II THEATRE, Parkland Plaza Shopping Center, Cayce, 796-0022

The highly acclaimed "One Flew Over the Cuckoo's Nest" starts its 19th week with shows beginning at 4, 6:30, and 9:00.

JEFFERSON SQUARE THEATRE, Jefferson Square Downtown, 254-6731

"The Omen." We're told that this new demon-possession flick has done so well during its first week that it's set for an indefinite stay at this theatre. The plot has Gregory Peck, David Warner, Lee Remick, and a little boy who turns out to be the anti-Christ. R. Shows are at 2, 4, 6, 8, and 10 with a special midnight show on Friday, the 2nd.

MIRACLE THEATRE, 1227 Main Street, 256-1950

"Murder by Death." The world's most famous detectives converge at the scene of the crime in this Neil Simon penned comedy that stars Truman Capote, Peter Sellers, David Niven, and Elsa Lanchester. PG, with shows at 1:20, 3:20, 5:20, 7:20, and 9:20

PALMETTO THEATRE, 1417 Main Street, 254-7960

"Mother, Jugs, and Speed" with Bill Cosby and Rachel Welch is here another week at 3, 5, 7, and 9.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Food of the Gods." Mad scientist produces miracle hormones and some giant rats in the bargain. This new horror-disaster movie is reportedly a raunch, but you can see for yourself at 1:30, 7, and 9 during the week and 1, 3, 5, 7, and 9 on the weekend. The late show double feature of "The Groove Tube" and "Flesh Gordon" will also be here on the 2nd and 3rd at 11:30

RICHLAND MALL I THEATRE, Richland Mall, 782-2228

"Silent Movie." Curiosity value alone may turn out the crowds for this new Mel Brooks comedy that has no spoken dialogue whatsoever. It stars Brooks himself, Dom DeLuise, and Marty Feldman. Showtimes are 3, 5, 7 and 9:15.

RICHLAND MALL II THEATRE, Richland Mall, 782-2228

"Midway" continues for another week. G. 2:15, 4:45, and 9:45. The late show here on July 2nd and 3rd is "Easy Rider."

CLUBS

THE CHOPPING BLOCK, 1021 Briargate Circle, 772-2011

"Family Affair" performs for the 2nd and 3rd with George Collier coming in for next week. There's no cover charge.

THE SECOND LEVEL, 2011 Devine Street, 771-4794

"Hickory Grove" comes in for the weekend of July 2nd and 3rd. Next week: Sabrina Glenn on Tuesday, Smokie Parks on Wednesday, Susan Urquia for Thursday, and "Mama Tried" as the group for the 9th and 10th. The cover charge on the weekends will be $1.50. During the week it's 50 cents.

THE TUNNEL, Arcade Mall, Downtown, 799-9829

"Blackhawk," a rock band including a member of the Allman Brothers Band, will play for this weekend, July 2nd and 3rd and probably next week. The cover charge is $2, but that includes free pizza from 3 to 5 on Saturday, the 3rd.

THE LEFT GUARD, 2728 Rosewood Drive, 799-2575

Daryl Rhodes for July 2 and 3; no group as yet scheduled for next week. The cover charge is around $2.50 for holders of a USC I.D.

THE JADE EAST, Carolina Inn, 937 Assembly Street, 799-8921

"Big Band '76" for Friday and Saturday followed by the "Spontanes" through the 10th. The cover charge is $5 for couples on the weekend, $3 during the week.

SPECIALS

Family Service Center, a United Way Agency, will conduct a day long workshop open to women in the Greater Columbia area to share ideas and insights on changes in women's traditional roles in today's transitional society. The workshop, entitled "Adolescents Aren't The Only Ones Entitled To An Identity Crisis" will focus on values and options in women's role decisions. pressures felt by some women as a result of the liberation movement and the importance of a woman's changing needs throughout her life. Opportunities to view films, do individual awareness exercises and share understanding through group discussion will be available. The workshop will be held Monday, July 26 at 10 a.m. - 3 p.m. at Family Service Center, 1813 Main Street. Pre-registration is required. For further information ond pre-registration contact Paula Brody, M.S.W., workshop leader at Family Service Center, 779-3250.

ART

The South Carolina Arts Commission has announced a new program of grants to independent filmmakers with specific projects for which they need money. The program is jointly sponsored by the Commission and the National Endowment for the Arts, and interested filmmakers need to submit sample reels of completed films and treatments or scripts for proposed films to the Arts Commission by July 19th. The address for applications or more information is 829 Richland Street, Columbia, 29201. Phone 758-3442.

Fifteen South Carolina Photographers have organized a show of their work that will open at the Middleburg Tower Lobby on July 9 and stay throughout the month. The photographers are Judy Steinhauser, Pat Crawford, Bob Rowan, Mike Barley, Ron Chapieski, Terry Parke, Tom Campbell, Larry Cameron, Mary Gail Walker, Rosemary Colburn, Sam Wang, Blake Praytor, Tom Brennan, Lee Brumbaugh, and Robert Glover. There will be a special reception at the opening on July 9th from 6 to 8 p.m.

An exhibit of primitive money is on display currently at the Columbia Museum of Art. The unusual items include feather stick money from Santa Cruz, whale tooth money from the Fiji Islands, and an example of the world's first coinage. The display will stay through the summer at the Museum.

MUSIC

Kiss, a shock-rock ensemble, will play the lovely Carolina Coliseum on July 6 at 8 p.m. Tickets are priced at $5, $6, and $7.

NEIL YOUNG AND STEPHEN STILLS will appear in concert at Charlotte Coliseum on July 18 at 8 p.m. Tickets are priced at $7.50 and may be ordered now from the Coliseum box office.

RAY STEVENS will perform at the Carowinds Paladium near Rock Hill on July 2 and 3 at 8 p.m., to kick off a week-long list of concerts. The Shirrels and Fats Domino will be on hand July 3 and 4 at 3 and 8 p.m. for shows. Herman's Hermits, the Four Tops and the Angels will perform on July 5 and 6 with shows at 3 and 8 p.m. Finally, Jerry Lee Lewis and The Marvelettes conclude the shcedule with shows at 3 and 8 on July 7 and 8.

THEATRE

Workshop Theatre will present the musical "George M.!" starting July 1 at A.C. Flora High School. A variety show with tap dancing about George M. Cohan, the show will include such classic songs as "Give My Regards to Broadway" and "Grand Old Flag." Tickets will be $5 for adults, and $4 for students, senior citizens and the military. From noon to 5 p.m., call 799-6551 or come by 1136 Bull St. for tickets. They're also available at the door each night of the show from 7:00 to the 8:15 curtain time.

TELEVISION

Saturday, July 3

2 p.m. -- Baseball. The Philadelphia Phillies meet their arch-rivals, the Pittsburgh Pirates, as Tony Kubek and Joe Garagiola comment to excess. (Channel 10)

7 p.m. -- Great American Celebration. Ed "Mr. Budweiser" McMahon will host a group of stars, near-stars and others in a night-long (12 hours) celebration of the Bicentennial. (Channel 10)

(A good part of the remainder of Saturday's and Sunday's programming is dominated by July 4/Bicentennial program. Check local listings or just flip the dial indiscriminately to locate your fair share of Americanism.)

11 p.m. -- Movie. "Yankee Doodle Dandy," the 1942 story of the life of George M. Cohan (Jimmy Cagney here), is the perfect Bicentennial treat. (Channel 19)

Sunday, July 4

12 noon -- Meet the Press. An expanded edition of Meet the Press. wherein Governors Milton Shapp (Pa.), Robert Ray (Iowa), Michael Dukakis (Mass.), Mills Godwin (Va.) and Wendell Anderson (Minn.) gracefully avoid reporters' questions. They are in Philadelphia for the National Governors' Conference. (Channel 10)

Monday, July 5

8:30 p.m. -- Baseball. The Los Angeles Dodgers and the Philadelphia Phils will play in Philly. (Channel 25)

11:30 p.m. -- Movie. "Notorious" is a Hitchcock thriller with Cary Grant and Ingrid Bergman. Claude Rains is also on hand in this 1946 release, in which a playgirl collaborates with an FBI man to uncover Nazis. (Channel 19)

Tuesday, July 6

8 p.m. -- America. Alistair Cooke's oft-repeated series grinds on with a "Personal Memoir" about what Cooke likes about the country (hint: San Francisco, Vermont forests and New Orleans are on the list). Also, he profiles H.L. Mencken. (Channel 10)

Wednesday, July 7

8 p.m. -- State Dinner for Queen Elizabeth II. There's apparently no end to the pomp and circumstance this week. Liz arrives at the Wite House to eat with Jerry and Betty and PBS will be on hand to record the historic moment. Robert MacNeil and analyst Frank Gillard of the BBC will handle heavy commentary, while Jean Marsh ("Upstairs, Downstairs") tours the upper White House and Julia Child interviews the White House chef in the kitchen. Then there'll be toasts and dancing as well as entertainment. Should be gala, y'all. (Channel 35)

Friday, July 9

8 p.m. -- News Special. CBS correspondents examine the civil war in Lebanon, riots in South Africa and elections in Italy as part of a roundup on how recent events in these countries have altered and affected U.S. foreign policy. Charles Collingwood is the host. (Channel 19)

1 a.m. -- Midnight Special. County hero Willie Nelson is one of the guests. (Channel 10)

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